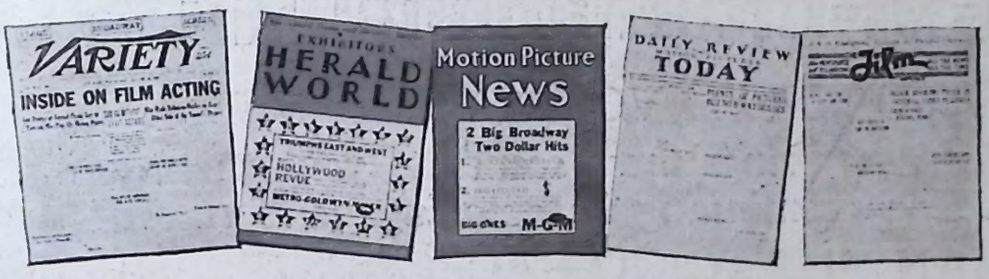
CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 19 TORONTO 2, CANADA September 7th, 1929

GET INTO THE HEADLINES WITH THE BIG MONEY HOUSES!



"GARBO (*Single Standard*) **PUSHES STATE, L. A. TO NEW HIGH."**—VARIETY

" 'MODERN MAIDENS' (*Joan Crawford*) **PULLED IN DROVES WARFIELD, FRISCO."**—VARIETY

" 'SINGLE STANDARD' BIGGEST GROSS FOR STATE, L. A. IN TWO YEARS"—M. P. NEWS

" 'MADAME X' CHALKING UP GOOD SCORE, McVICKERS, CHICAGO, 2nd WEEK."—VARIETY

" 'HOLLYWOOD REVUE' CAPACITY ASTOR, N. Y."—MORNING TELEGRAPH

" 'DYNAMITE' (*Cecil B. DeMille*) **EXCELLENT 3rd WEEK CARTHAY CIRCLE, L. A."**—VARIETY

" 'HALLELUJAH' S. R. O. EMBASSY AND LAFAYETTE THEATRES, N. Y."—TRADE REVIEW

" 'LAST OF MRS. CHEYNEY' (*Norma Shearer*) **PARKWAY, BALTIMORE, MOPPED UP."**—VARIETY

And that's just the beginning!

METRO-GOLDWYN-MAYER

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PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

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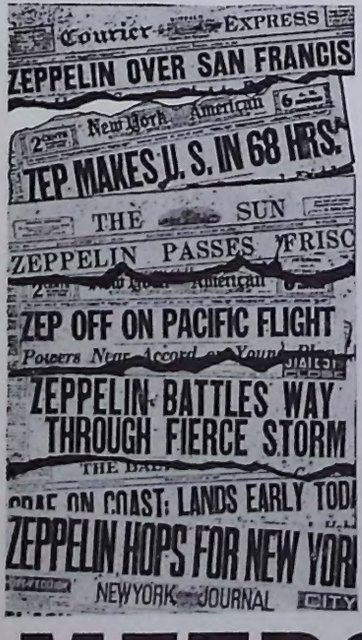
(Watch for continued shots of flight in subsequent issues)



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THE IMPORTANT COMPANY

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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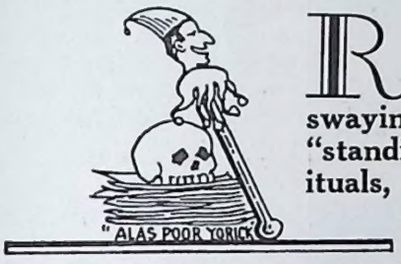
Hallelujah



ROLAND HAYES little knew what he started, when he sent his glorious voice forth, for the entertainment of the Classes and the Masses, who caught the swaying, soothing, rhythm of "swing low, sweet chariot," "standin' in the need of prayer," and over a dozen other spirituals, negro songs which revealed the naive faith of our colored brethren; and the sincere, if over-emotional fervour of their religious illumination and devotion!

The spirituals certainly became a force in the World of Art and made their presence felt to the White Man; and now the screen has taken up the presentation of the Black Man.

Last year the stage gave us "Porgy," a story dealing with negro life, in a white man's land, and with an all-negro cast. It revealed the negro as he reacted to his inherited racial characteristics, but under the white man's influence; and in a white man's land.

Van Vechten's "Nigger Heaven," in book form, earlier enlightened us to the fact, that the Negro has a problem as a race and as an individual, and now we have "Hallelujah," produced by King Vidor, under the seal of M-G-M.

"Hallelujah," presents no problems, individually, or racially.

"Hallelujah" reveals the Negro as he is in an environment congenial to his racial characteristics; and reveals reactions, under influences, which might be chalked up to the white man.

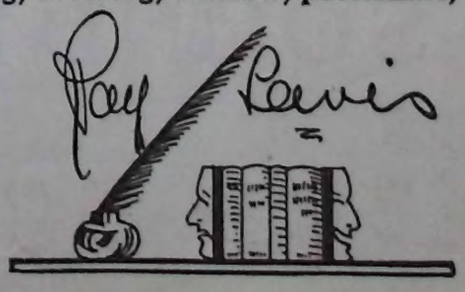
"Hallelujah," unlike "Porgy," offers entertainment which sends you away happy; and yet which reveals as fine dramatic values as "Porgy," possessing more light and shade.

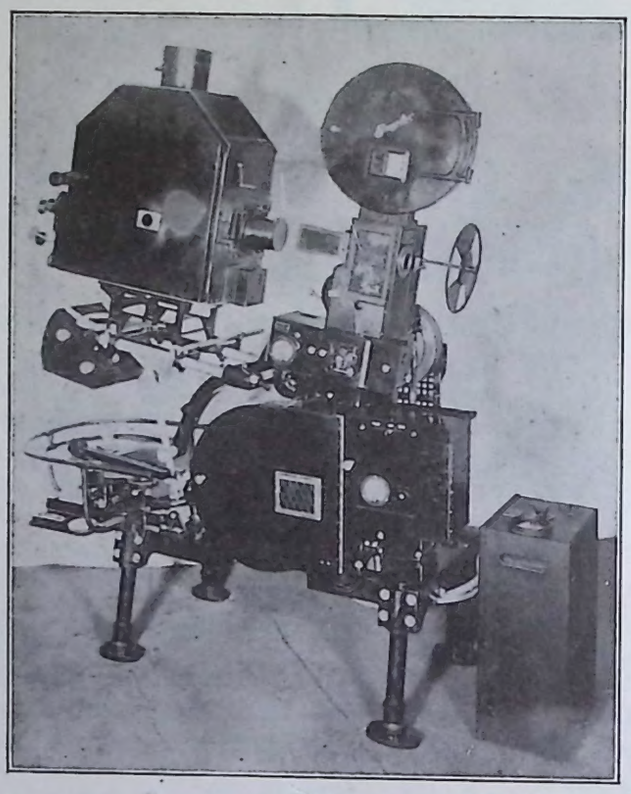
"Hallelujah" is artistically presented, beautifully acted, exhilarating and entertaining.

Starting off with a cotton plantation as a background, King Vidor takes his "colored brethren" through their cotton picking, the sale of their cotton, through a series of temptations which might befall the white, or colored man, who has "money to burn."

Through various emotional and hysterical experiences when he "gets religion," fantastic, but most convincing. Throughout the entire picture there is a vein of sincerity, a replica of that Shakespearean art which "holds the mirror up to nature;" and which reveals nature pretty much the same, subjected to the same environment and conditions.

Pictorially "Hallelujah" is a succession of pictures, dramatically, it has the fullest conflict of emotions which makes drama, vocally it is in excellent voice, and from a standpoint of being a moving picture it has action piled upon action, mobile, moving action, rhythmic in its unwinding of a tale which appears to end before you are quite satisfied to have this crooning, soothing, colorful, passionate, inspiring entertainment write finale. King Vidor has achieved what appears to be a Triumph in accomplishment, he has dared to present the Negro as he is, in an all-Negro story and with an all-Negro cast. The result is a classic, comparable with Eugene O'Neil's "Emperor Jones."





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RAY PRESENTS

RAY LEWIS

IN THE ISSUE of August 24th, The Digest offered $25.00 for the best definition of "Hokum."

Carl Laemmle, President of Universal, asks what is "Hokum," after having endeavored to secure an answer to his question from the Universal staff.

One of Universal's production men said, "'Hokum' is sure fire stuff, but not original." Funk and Wegnell's standard unabridged dictionary defines "Hokum" as (Theatrical Slang) any work, act, business, or property, used by an actor, that succeeds in arousing the approval or provoking the laughter of an audience."

Neither of these versions appears to satisfy Mr. Laemmle; and like an honest Diogenes, lantern in hand, he still seeks the truth. One of his sales' officers defined "Hokum" as "some bit of business, or some story device that is known to be untrue to life but is put into the picture deliberately to fool the public."

The Digest defines "Hokum" as a "sincere presentation of any idea in showmanship form, giving it a news, entertainment or emotional value, which awakens a public interest and response, making the idea saleable and acceptable."

The Digest is offering $25.00 *for the best definition of "Hokum" according to the judgment of Carl Laemmle. All exhibitors, save those officiating as Managers of Universal Houses are eligible to enter the contest to win* $25.00. *Replies should be addressed to "Hokum," Canadian Moving Picture Digest, Toronto, and definitions must be in by noon of September 30th.*

THERE is no "bunk" attached to this offer, although some exhibitor might say it is an example of "Hokum." What is your definition of "Hokum." You use the word frequently as a Showman, what does "Hokum" mean to you when you use it to express an idea, or when you hear it used?

No word in Showmanship is more frequently referred to. No word is more expressive; and since Radio has become such an important attribute of Motion Pictures through all of its ramifications, "Hokum" is becoming a general term in all Industries and sales campaigns, promotion of sales on the Stock Market, which uses a lot of "Hokum" to secure new shareholders, and to increase the value of present holdings.

What is "Hokum?" So far Ray Lewis has given the most comprehensive definition of the term; and The Digest would just hate to pay her $25.00. *The Digest has enough trouble as it is holding her down, especially when she takes a trip from home; and comes in contact with the impressarios of our Industry, who all tell her she's too clever to be in Canada. The Digest wishes they would suppress their admiration, because she actually believes them; and is simply bursting with Ego, or personality, individuality, "pep," call it what you will, The Digest's interpretation of it is perilously close to a "swelled head."*

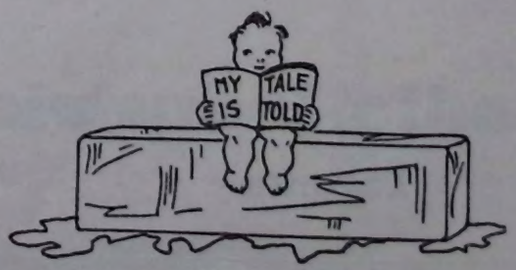
The Digest would hate to have her win on points; and be disqualified because she is not an exhibitor, hurry up and let's have some competition of ideas on "Hokum."

I called up "Bernie," Jules Bernstein, Manager of Loew's, Toronto, and asked him how was the picture, Lon Chaney in "Thunder," playing Loew's this week. I can always depend on our Toronto managers to tip me off, so that I know what to expect; and refrain from starting off with an idea that I am going to get twice the value for my complimentary ticket. Now "Bernie" might be termed an old Showman, even though he is still a young man.

"BERNIE" has been smiling around the lobby of Loew's since I grew up, (it's all right "Bernie" I am trying to do some Young propaganda to make this business forget what Mayor Walker of New York said about my Young Days). "Bernie" practically grew up into mature manhood and Showmanship in Loew's Toronto Theatre.

When he decided to be promoted and took on a bigger job with the Loew Interests, we Canucks, pulled a mournful countenance, because we hate to give up our "Live Wires." However, "Bernie" came back, failing to find as much "pep stimulant" across the border as in Little Big Canada, and like Mussolini in the Bernard Shaw presentation, we took off our "weighty brow look," for we can, like Bernard Shaw, "Take it off, or put it on."

But to go on with my original story, "Bernie" waxed enthusiastic about "Thunder." "One of the best pictures, I have seen," said he; and he has seen plenty. "Takes you back to kid days and makes you feel like a boy again." Which suggests a good "Hokum" advertising line, see "Thunder," and you will be uplifted all over. Better than monkey glands, Fleishman's Yeast, Kellogg's All Bran, Turkish Baths, Sun Tan, and all the ways and means for restoring youth." "Thunder" is an M-G-M. There's a roar in that lion's tail.



Show Business

Northland Theatres, Limited, with a capital of $100,000, has been organized at Le Pas, Northern Manitoba, for the purpose of establishing talking picture theatres in a number of the new Northern mining and trading settlements. Several mining officials, prospectors and Hudson's Bay Traders are behind the company, whose first project is a $15,000 theatre at Le Pas, to be followed by other completely-equipped houses at Flin Flon and Sherridon.

A. C. Stock was painfully injured while assisting the firemen of Peterboro, Ontario, in fighting the flames which gutted the interior of his theatre, the Iroquois, with a loss of $20,000. The fire was discovered at 3.30 A.M. The cause is unknown.

A British talking picture policy has been adopted by Manager William J. Long for the Rialto Theatre, Edmonton, Alberta, the series of British bookings including "Piccadilly," "Kitty," "Black Waters" and others.

Disaster all but overtook the family of W. P. Covert, widely known as International Vice-President of the I. A. T. S. E. and representative of projectionists, when fire broke out at an early hour in his residence at Colpoy's Bay, near Wiarton, Ontario. Yildid Covert, 18 year old daughter, awoke to find the house in flames and seven members of the family made a hasty exit from the upper windows, several being slightly burned. A few minutes later the roof collapsed. Mr. Covert was on a business tour in behalf of the Projectionists Union.

R-K-O Vaudeville and R. C. A. Photophone presentations were transferred from the Orpheum to the Capitol Theatre at Winnipeg, Manitoba, on September 2 with the re-opening of the remodelled Capitol under the new auspices of the R-K-O of Canada, Limited. H. Bishop is the manager of the Winnipeg Capitol.

Ambrose Nolan, the hustling young manager of the Avalon Theatre, Ottawa, has bought the Pann Yat speed boat from Don Stapleton, manager of the Centre Theatre, and has forsaken the automobile for water craft which has a record of 42 miles per hour. Ambrose shot the Snow Rapids, a treacherous stretch, in this boat, something that had not been accomplished for years.

With the return of N. L. Nathanson, managing director, from a three months stay in Europe to Toronto on September 10, active preparations are being made for the annual meeting of Famous Players Canadian Corp. following the termination of the fiscal year on August 30, the greatest in the company's history. Sensational earnings are predicted but considerable surplus will be ploughed back into physical assets, the chain in Canada now comprising 180 houses.

Two Canadians who escaped the dangers of Moslem disturbances in Palestine were B. Lester of Toronto, well-known as an independent moving picture theatre owner, and his wife. They had gone to Palestine for a stay of some months.

"Talkietone"

Synchronous Disc

Model T-3 - - -	$1925.00
Model T-4 - - -	2600.00

"Phototone"

Sound-on-Film and Synchronous Disc

Model PT-5 - - -	$3850.00
(For Theatres seating up to 900.)	
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(For Theatres seating up to 2000.)	

Non-synchronous attachment for any model $325.00 extra

For further particulars address enquiries

to

Radio Industries of Canada Limited

Toronto - Winnipeg - Calgary

Head Office

"The Wailing Wall"

Men, women and children at prayer have been slain by Arab marauders. Tortured, mutilated assassinated, burned alive; because they were Jews who loved the Holy Land.

The Digest appeals to our Industry to form a Committee for a Relief Fund.

Help you who are First to help all Sufferers.

First to give to all Humanitarian and Charitable Appeals.

By the Waters of Babylon
We sat down and wept,
Remembering our captivity.
Wept that o'er Our Temple
Dust had crept—
Nebuchadnezzar destroyed our best,
But when The Wandering Jew,
Bowed his head,
And beat his breast,
Once more in that dear Holy Land
Assigned to him,
At God's Bequest,
One Wall remained
At which he learned to pray,
One Wailing Wall
Immutable, A Milestone
On God's Way.

Back bent with beatings,
Beard thin with pluckings,
Robes torn and tattered
By ~~aggressors~~, savage bands
Footsore, The Wandering Jew
Escapes from angry hands
To where the dust
Of his forefather's lay,
From Adam,
Through the Prophet's reign,
Through the New Testament
Where Saints were Slain,
Dust unto dust,
With their dust to lie,
To reach to God,
In Holy Land to die.

What curse is ours
That Ishmael's sons arise,
Seed of Abram,
Jacob's seed despise?
And bid The Wandering Jew
To pillow his head
Upon a stone of Rapine,
Hate and Death his bed!

O Wandering Jew
Let your tears fall,
The very stones which form
The Wailing Wall
Are Made of tears,
But He, Who Reigns Eternal
Hears your call,
And all your people
Jews in every land,
Arise to take command,
Merge each into the other,
Around the world the cry goes forth,
"My sister and my brother,
Flesh of our flesh,
Bone of our bone,
The Wailing Wall
At which we must atone
Finds voice to reach
Our stubborn heart,
A heart which kept us all apart,
The Wailing Wal!
At which we weep,
And vow once more
Our Faith to keep!"
If we forget thee, O Jerusalem,
May our right hand
Its cunning lose,
Our nation with all others fuse,
May God Forget
The Wandering Jew,
And ne'er again
His Mercy Show,
No Jew remain his prayers to say,
No Jew arise
'Til Judgment Day!

Arise, O Wandering Jew
Take staff in hand,
A Pillar of Fire
Alights the Holy Land,
And in a Cloud of Light
He Rides On High,
Messiah now descends,
From out the sky—

The Wailing Wall
Cries out aloud,
To lowly Jews
And those in wealth grown proud,
"O thou indifferent Jews,
Atone — atone!
Blood flows around my base,
To melt your hearts of stone!

RAY LEWIS.

The Digest's Palestine Relief Fund will accept Contributions. Give any sum you are inspired to give.

Publication of donations published in The Digest, or names of donors withheld on request.

All Contributions should be made payable to Palestine Relief Fund.

Canadian Moving Picture Digest gives $50
J. Smith $10
Tom Daley, Tivoli $10
J. Bernstein Loew's $5

What Will You Give!

The Williams' Plan

I HAVE HAD an opportunity to look over the "Williams' Plan," which involves the building of twenty sound studios in London, for the use of British and foreign directors.

Primarily the entire plan is a British proposition, and capitalizes on the fact that England can take first place in a race for Film Trade, now that Motion Pictures have discovered that they have a voice with which to talk.

THE ENGLISH speaking voice is what might be termed a box-office voice, as far as Talking Pictures are concerned, and with this advantage as a beginning, the Williams' plan builds up its proposition upon this asset, and foundation, taking in the voices of all nations, who desire to present upon the screens of their countries, the language of the people of these countries respectively.

The American Film Industry has not given up sleepless nights to the study of the foreign market as it will react to Talking Pictures.

The Film Business in America has increased sufficiently; and in English speaking countries, as to centralize all attention towards retaining this increased increment, and augmenting it.

THE VARIOUS problems which have arisen, through the introduction of Talking Pictures, the new units which have become a part of our Industry, their adoption and adaptation to our Industry's needs; and our Industry's endeavor to capitalize on these added assets, have so engrossed the attention of Showmen here; that the eventualities have been overlooked, if not entirely disregarded, at any event not taken too seriously, which is the habitual custom of our Industry.

The most important issues slide, until we are placed upon a toboggan with them; and feel that "going down" is not the direction in which we are interested in going, then we begin to "sit up" and reconnoiter as it were, survey our position.

THE "WILLIAMS' PLAN" is a Pioneer's plan. It is typical of "Jaydee," who sees with a prophetic and showmanship vision, things which are included in developments chronicled as "the handwriting on the wall."

It is the make-up of this Showman to sense the psychological movement for action, to introduce necessary, if apparently revolutionary ideas and plans.

The "Williams' Plan" as it unfolds, is economically sound, it is profit making, and profit building. It is quite the biggest kind of a proposition the Film Industry has yet evolved; and presented as a British Enterprise, it places the British Film Industry, not only on the map, but all over the map of the world.

THE STUDIOS which will be built in London, or near London, will be commodious to permit all sets to stand on the completion of a picture made by British, or American producers.

These same sets to be utilized by a French, or German, Italian, or Danish producer, who is desirous of making a talking picture of the same story in his particular language.

The "cutting down" of overhead for all concerned is apparent.

THE LONDON STUDIOS for such a purpose will be found to be easily accessible, London being the Gateway to Europe and the Continent, and within easy distance of any foreign location desirable for a European, or Continental story!

America must come to England for its English stories, and English language, if America is desirous of advertising itself as a country which speaks the English language.

AMERICA, which has advertized itself all over the world, as the dominant Motion Picture Power, cannot take any chances of having a comparison made with its English as spoken in its productions, and English as it should be spoken.

It takes centuries to build up a pure language.

It takes a generation of training to develop a voice, which has a lyrical and resonant quality. The drama boasts of a few outstanding voices whose utterances have held their audience as in a spell, and the platform of oratory recites the few outstanding silver-tongued ones also.

IT IS not surprising that the Screen, so long silent, in truth, a still-born as far as its voice is concerned, should discover a problem, when confronted with the question of what shall be the voice of our nation, the voice of our screen?

The "Williams' Plan" proposes to capitalize on assets which England has, vocally and geographically.

She has the position to interest foreign capital and foreign production for the utilization of her studios for producing purposes. She has the finest array of technical, mechanical, literary and artistic talent; and she has the English language, spoken with facility, purely and dramatically, naturally by her players, who have inherited the gift of speaking from a race of Shakespearean and classic histrionic forefathers.

"JAYDEE" will meet with support on the "Williams' Plan." It gives England the best chance she has ever had to start in Motion Pictures right.

It gives her every opportunity to capitalize on values; and to sell the British Empire's trade all over the British Empire, in her own language, to her own people; and to American and foreign countries, through a medium which has no equal competitor in the realm of salesmanship.

The silent picture has certainly been an American Institution by right of "natural selection," the Talking Picture will become a British Institution, unless America buys this English birthright from England for a "mess of pottage." The "Williams' Plan" gives England her chance, what will she do with it?

—RAY LEWIS.

A STATEMENT FROM J. D. WILLIAMS

"I HAVE terminated my contract, which still had a year to run, and resigned as Executive Vice-President of World Wide Pictures, Inc., (but remain on the Company's Board of Directors) for the purpose of devoting my entire efforts to the organization of the Williams' Plan multi-lingual talking pictures studios' project upon which I have in association with Mr. Bruce Johnson, been working in England during my leave of absence from World Wide since last May.

"I have spent so many years and so much effort in the interests of the international film business, both in this country and in Europe and Australia, that that phase of the Industry and its opportunities are most attractive to me.

"The effect of the talking picture boom on the sale of silent pictures is well known. It necessitated a change in the plans I had for the interchange of pictures between Europe and this country when World Wide was started. World Wide will go on, and I confidently predict for the company an important place in the Industry.

(Continued on Page 10)

The WILLIAMS' PLAN

BEL GIUM
SPAIN
ITALY
S. AFRICA
ENG LAND
CANADA
FRA NCE
GERMANY
NEW ZEALAND
AMERICA
AUSTRALIA
JAYDEE
AND NOW WE HAVE THE WILLIAMS' PLAN FOR THE PRODUCTION OF MULTI-LINGUAL PICTURES.
THIS PLAN WILL INCLUDE PICTURES WHICH WILL TALK IN ENGLISH, FRENCH, GERMAN, SPANISH, ITALIAN, DANISH, ETC., LANGUAGES OF THE WORLD, TO BE PRODUCED IN STUDIOS IN LONDON

A SHOWMAN'S SPAN

The Williams' Plan

(Continued from Page 8)

"MY OWN PROJECT which will necessitate my dividing my time between New York and London, is I believe a practical solution of the foreign market problem for the English speaking talking pictures. This market, at present lost to American and British producers because of the language bar, amounts to about 20% of the total world market.

"One of two things must happen: A way must be found to make multi-lingual versions of the same picture or every country must build up its own talking picture Industry. The latter will prove difficult and for most countries impractical because the cost of producing talking pictures of a quality that will hold the public's interest will be too great for the limited language market of most foreign countries.

"ON THE OTHER HAND, consideration of multi-lingual talking picture production, (which simply means making copies of the Master English version in the German, French, Italian, Spanish and Swedish languages) and its requirements, and it becomes immediately apparent that London has as many advantages for multi-lingual production in the new medium as Hollywood had for the old. Every European country has its favorite national stage and screen actors. Paris, Berlin, Vienna, Stockholm, Rome, all of Europe in fact, is only a few hours' journey from London while Hollywood is a month's round trip distant. These actors and the cost of getting them to the studio are the deciding factor. They are the stars who will draw at the box office in their own countries.

"WE HAVE a project well on the way to maturity, to build a studio with twenty sound-equipped stages at or near London. An association of European producers is being formed to collaborate. The same story, scenario, sets, technical work, photographic effects, etc., will be used for all language versions in turn. We will have adequate studio space so that the sets may stand until all versions have been made.

"The English versions can be made in London as well as anywhere. The cost of the production, actors, extras, and sound recording will be divided between the participating producers. Each will get a production on a far more lavish scale than he could afford to make for his own country and for a fraction of the cost.

"WHEN this plan of production becomes organized it promises to develop producers, actors, and other talent which will enrich the Industry at large. Whereas the tendency in America is towards centralization of production the London development will foster independent producers and more variety of story and treatment. The concentration of production in America has temporarily eliminated some of our most competent production men. This talent will go where it can find an opportunity. The multi-lingual advantages of London will give them their chance.

"UNQUESTIONABLY many of the films we will make in London will find favor in America. The national selling of pictures in this country has changed greatly within the past year. It is now possible to get 60 to 75% of the total revenue from a desirable talking picture by one transaction with one of the larger circuits. I believe that this will simplify our company's dealings with America. Big theatre operators in this country with millions invested will not hesitate to take profitable pictures, no matter where made. It is my belief that soon all pictures will be rented on the percentage basis.

"WHILE my new activities will keep me in Europe part of the time I shall never lose my interest in nor sympathy with the American industry nor with the future of World Wide Pictures, Inc. It is my hope that our studios in London will offer such desirable facilities and service to American producers that they will use them whenever they wish to make pictures which will be especially suitable for sale in foreign language countries. There will also be an opportunity for the production in foreign languages of the big American hits, and dealing in the foreign rights and translating American pictures in other languages."

Toronto Child a Star

I AM in receipt of a letter from Phil Kauffman, who presides over the destinies of Defina Deutsche First National Pictures G.M.B.H. in Berlin. His address is Friedrichster 225, Berlin S.W. 48, and I am certain he would be delighted to hear from any of his Toronto friends.

Phil writes that he received a visit from Mr. N. L. Nathanson, Managing Director of the Famous Players Canadian Corp.

PHIL'S SON, Irwin, known in Motion Pictures as Bobby Burns, has been making a big hit as the boy wonder in German pictures. You, who remember the little fellow will recall how handsome he is. I have often said to Phil, "You are lucky the boy looks like his good-looking mother."

Bobby Burns is five years old, and he has played important parts in several pictures released last year in Germany, among which was his first picture with Lya Mara, Germany's famous star, in "Sweethearts." The boy made a hit; and followed up his success in another picture with this same star called "Mary Lou," in which Bobby nearly captured first honours from the star.

His third picture was "My Heart Is A Jazz Band," and his fourth, "The Unknown," he carried the bulk of the story.

UFA made a picture called "The White Devil" with Mosjoukin as the star, and Bobby again had an important part, which led to a starring career for this little born Canadian, in "The Gasoline Boy." Critics call the boy a "finished artist and a sensation."

THE GAUMONT COMPANY LTD. presented the Gaumont British film, "High Treason," based on the play by Pemberton Billing, and directed by Maurice Elvey, at the Tivoli Theatre, London, recently. This is the picture in which London of the future is shown, and the drama is based upon the conflict of a World League of Peace and the militant forces of America and Europe.

This is the first all-dialogue and sound picture to be made at the Shepherd's Bush studios and the recording by British Acoustic process was considered by many people to be easily the best yet heard. Every word spoken by the principals, Jameson Thomas, Humberston Wright, Benita Hume and Basil Gill. is clear and distinct, and apart from dialogue and music, sound effects in many instances are described as spectacular. Sound is used with particular effect in the scenes depicting an explosion in the Channel Tunnel, "mafeking" scenes in a night club on the declaration of war, and scenes of the women's triumphal Peace march.

F. F. PROCTOR, veteran showman, passed away, having been active in the world of international amusements for more than half a century.

He is survived by his wife, formerly Miss Georgena Mills; two daughters, Mrs. Henrietta Proctor Donnell and Mrs. Eleanor Proctor Reilly; a brother, Alfred T. Proctor; a sister, Mrs. Ella Proctor Merrow.

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Terms: Half-cash with order, balance on delivery. Deliveries are made within ten days.

For Powers Projectors, add $100.00 per projector for additional necessary attachments. Diagram, etc. provided.

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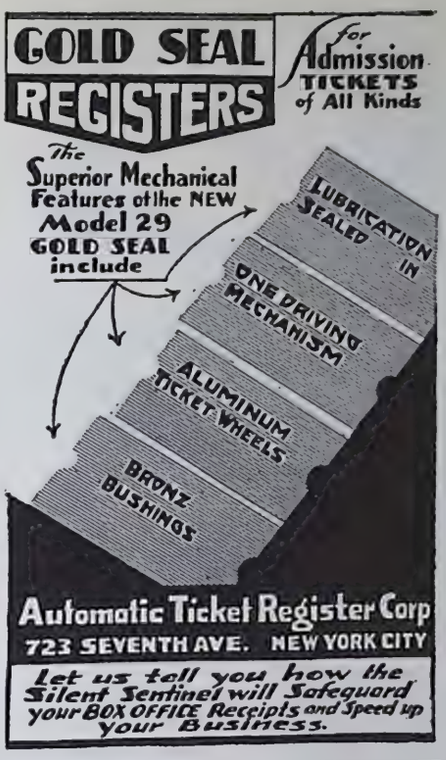
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Lectures on RCA Sound Picture Systems

Lectures on the RCA Photophone sound motion picture systems were given to the Theatre Managers' School of Paramount-Publix at the RCA Photophone Studio Theatre in New York during August, by H. L. Brownlie and W. Offenhauser, of the Engineering Department.

The students, studying for managerial posts with Paramount-Publix, received a thorough grounding in the fundamentals of the RCA Photophone systems of recording sound in the motion picture studios, and reproducing sound in theatres. This is part of their course to familiarize them with the talking screen art as exemplified by the Photophone systems in the leading theatres and studios of the world.

RKO Brooklyn Benefit For Palestine Sufferers

A monster midnight benefit performance for the Palestine Sufferers will be held by Radio-Keith-Orpheum, through the courtesy of its executive officers, at the E. F. Albee Theatre, Brooklyn, Saturday, September 14th, at 11.30 p.m.

The benefit is being arranged in conjunction with Rabbi Louis Gross, and the proceeds from this performance will be turned over to the Palestine Emergency Fund, of which David A. Brown is chairman. This will constitute a donation to this worthy cause from the united RKO Theatre of Brooklyn.

Acts from all over the Brooklyn area of RKO and the stars of Radio-Keith-Orpheum's affiliated amusement units, have freely volunteered their services according to David Beehler, Divisional Manager of Brooklyn, who is in charge of the programme.

Arrangements have been made to sell tickets for this performance at the box offices of all the RKO theatres throughout Brooklyn, Queens and Long Island.

Cameramen, an army of them, shot angles of Toronto's marathon swim, from every place of vantage. There were more reporters there it was said than at the Tunney-Dempsey fight, while "the air" played its part when pictures were shot from the clouds.

FOR SALE

2 Simplex Machines with Gunlach Lenses, 250 Opera Chairs, Gold Fibre Screen, and other articles. All in good condition.

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SARNIA, ONT.

Mayor Walker and Commissioner Myers meet with officers Tiffany-Stahl, and R.K.O., also Exhibitors, Astor Hotel, N.Y., August 22nd.

Observations — The Spotlight — By The Editor

FAMOUS PLAYERS CANADIAN CORP. has been a real leading man of the Stock Exchanges in Canada. It has shot ahead, six, seven, eight, nine, ten points without hesitating about leaping forward.

Wednesday, Sept. 4th, it reached 81½ as compared with its close on Tuesday of 73¼.

Those "who know" state that there is every reason for optimism in connection with this company. An announcement was made Wednesday that the stock would go on a dividend paying basis during the first quarter of the present fiscal year, which started Sept. 1st.

First payment to be around Dec. 1st, and is likely to be from $5.00 to $6.00 a share.

* * *

SIX MONTHS ago Famous Players did not own a single theatre east of Montreal. Now the chain boasts of several with new theatres being built and others acquired across Canada.

The Talking Pictures are said to be responsible for the increase in business, earnings being far in advance of previous earnings, with the summer months, as a handicap.

The financial columns report that Famous is reflecting the interest of the New York market in Amusement stocks.

* * *

THE CANADIAN Government Bureau will introduce Recording Equipment, in order that its pictures may compete for business in the various markets.

* * *

WM. FOX is reported as negotiating with the former nominee for the Presidency of the United States, Al Smith, urging him to write a story for the screen around New York, covering those days when Al and his cohorts played a most important part. It is good box-office.

* * *

WELL, well, it looks as if we have diplomats in our Industry after all. The press reports that Louis B. Mayer, of M-G-M, has declined a post in the diplomatic service of the U. S. Government.

President Hoover is said to have proffered Mr. Mayer, the portfolio as Ambassador to Turkey. Think of it, L. B. M. refused; and in a land where so many nice things are legal!

* * *

THEY SAY, outside of the Warner offices, that "Warners have done it again," meaning they have created more box-office records with "The Gold Diggers of Broadway." If this family keeps on registering successes, it will be necessary to slogan Warner Bros., as "The Gold Diggers of Broadway;" and it will not be a Motion Picture.

* * *

HARRY M. WARNER, who recently returned to New York, confirms the rumours which persist in linking up Paramount and Warners.

In the sanctity of a broker's sanctorum we heard it whispered, 1¼ shares of Paramount for 1½ shares of Warner.

This looks as if Paramount will give no quarter to Warners. While all this talk is going on, the Magic Crystal shows Adolph Zukor and Harry Warner as close as Brothers.

* * *

IN THE ISSUE of August 17th, we published a list of theatres which had arranged for equipment. It appears that some of the theatres listed, changed their plans after our lists had been compiled, and new agreements were entered into.

The Midway, for instance, in Montreal has Northern Electric Equipment in place of the product we listed. The Rivoli, Strand and Seville Theatres also arranged for Northern Electric equipment. These houses are part of the United Amusement Corporation's chain of theatres and opened last week with the Northern Electric installations.

* * *

THE RADIO INDUSTRIES of Canada, Limited, has forwarded a list of some of their recent installations:

Columbia Theatre, Winnipeg, Man., D. A. McRae—Plaza Theatre, Winnipeg, Man., Jake Miles — Globe Theatre, La Fleche, Sask., W. J. Passmore — Columbia Theatre, Vermillion, Alta., Wm. Pilkie — Auditorium Theatre, Indian Head, Sask., J. C. Beatty — Starland Theatre, Morden, Man., J. Kendall — Orpheum Theatre, Rosthern, Sask., Geo. Larsen — Lyric Theatre, Swift Current, Sask., Healy & Lundholm — Lyric Theatre, Minnedosa, Man., H. McCampling — Princess Theatre, Central Butte, Sask., Westfall Bros. — Pallas Theatre, Craik, Sask., Gus Carlson — Gretna Theatre, Gretna, Man., Miss Mary Hellofs — Star Theatre, Tisdale, Sask., Miss Minnie Hellofs—Nipawin Theatre, Nipawin, Sask., Wm. Connell.

In our issue of August 17th, we published a different equipment for some of these houses mentioned.

Installation by Radio Industries of Canada is being made in the Madison Theatre, Bloor St., Toronto, and several important key centres will be wired by this company in September.

* * *

THE PERKINS ELECTRIC COMPANY advises that the Doric Theatre, Toronto, has purchased Powers Cinephone, installation to take place the early part of September. The Doric is scheduled on our list as having made other arrangements.

* * *

THE DIGEST'S list was compiled at a period when tentative arrangements for equipment had been made, following which good salesmanship changed the mind of some exhibitors, plus a changed outlook and vision on the question of "Sounding."

Reduction in prices and terms also induced some exhibitors to make new arrangements.

* * *

MANAGER WALTER WILSON of the Capitol, Edmonton, Alberta, presented a midnight show, August 21st, which opened at 11.20. "The Desert Song" was the inspiration for this preview and during the next three days of its showing, did what Manager Wilson terms, "a marvellous business."

The Midnight Show prices were 67½ and 82½ including tax.

Pacent Shipping Equipment To Many Foreign Countries

Pacent Reproducer Corporation is now active in 34 foreign countries, according to John R. Bizzelle, Export Manager of the Corporation.

The foreign business of the Corporation is proceeding in a most satisfactory way and representatives for Pacent Systems will soon be established in practically all civilized countries throughout the world. Pacent Systems have already been shipped to Brazil, Argentine, England, New Zealand, Mexico, Italy and Japan. The first shipment to Sweden was made on August 20th to the Piccadilly Theatre, Stockholm, where it was installed by Tore Lundahl, Pacent engineer in charge of European installations.

Mr. Lundahl has completed the first Pacent installation in London and British exhibitors are reported as enthusiastic about Pacent performance.

To assist in the development of prospective business in Europe, Harry J. Cohen, pioneer in the film trade and formerly with First National, has sailed for Italy where it is reported there are a number of important deals pending for Pacent Equipment. Mr. Cohen's departure makes the fourth Pacent Sales Representative embarking for Europe within the past month.

New Theatre for Wallaceburg

A NEW THEATRE is promised for Wallaceburg, Ont. The site is on the north side of James St., with the entrance where a millinery shop formerly stood.

The theatre will extend back on a line with the post office building. The acoustics will be regulated for "Sound;" and the house will be completed by the end of this year. Negotiations between Max Allen of the Allen Theatres, proprietor of the Temple, Wallaceburg, and Harry Martin have been completed.

Tiffany's Stand Explained By Grant Cook, Vice-President

MR. GRANT L. COOK, Executive Vice-President of Tiffany-Stahl Productions, Inc., in addressing the meeting of the Allied States Association at the Stevens Hotel, Chicago, made his stand very clear as to just what his company intended doing on the franchise proposition as outlined before the meeting by Abraham Myers, the President of the organization.

"When we were in conference with the leaders of this organization," said Mr. Cook, "they said to us that if they could deliver to us a quantity of contracts in the United States would we be willing to enter into a franchise agreement with them on that basis. Naturally, as a business proposition it appealed to us and we answered that we would be only too happy to go into an agreement of this sort with them when they were ready to bring the matter up.

"WE APPROVED of this as a pure sound business proposition and in no other way. Tiffany-Stahl has no attitude in the matter other than an economic business proposition and will not in any way countenance so-called political fights in the industry and will not be a party to anyone undermining or knocking any other producing or distributing company.

"To us the franchise plan is the same as in any other industry where there is collective buying and selling. It is based on the same economic principle, and seeing it as such, we come here to tell you that we are only too happy to treat all exhibitors who want to be assured of a 100% quality production schedule such as we have outlined for 1929-30 and the following years."

IT IS SAID that before Mr. Cook made any promises for his company, the matter was threshed out with Mr. Myers in such a manner as to have it thoroughly understood that Tiffany-Stahl would be left absolutely free and clear to sell its product to each and every exhibitor in the United States, regardless of any affiliations.

Absolutely Perfect for "Sound"

The **MOTIOGRAPH MODEL H** meets every "Sound" requirement. Massive construction eliminates vibration. Perfect machining of parts permits noiseless running with perfect rock steady projection. The new patented Cylindrical Shutter on the gate, ball bearing, adjustable while running, cuts off 62% of the usual heat from the film thus greatly reducing danger from fire and protecting the movement, shoes, springs and lenses from excessive temperatures. Due to the lack of heat on the film, the sound track is kept in perfect condition, eliminating warping or ripples which causes "flutter" and thus permitting perfect reproduction. **And the DeLuxe Model H is adaptable to all Sound systems.** Drop us a line for full particulars and a long list of recent purchasers. You owe it to yourself to consider these matters, because no matter how costly your "Sound Equipment," the result is no better than the Projector will allow it to be. Therefore, since you are investing a large amount on "Sound Equipment," make your installation perfect — do it right with Motiograph DeLuxe.

GENNETT MUSICAL AND EFFECT RECORDS are the ones you want for accompaniment with Silent Pictures, none better. New prices in effect to-day, on issues up to August 1st, same selection both sides. Special Musical Selections, $1.00 each. Straight Effects Only, $1.25 each. New August issue, different selection on each side, $1.25 each. Send for complete new list.

A. C. SPEED INDICATORS. Fit any projector. Per pair, $60.00.

USED PROJECTORS. We have a few Powers 6B and Simplex Projectors taken in on new Motiographs. These will be rebuilt to first class condition, guaranteed of course, and sold out at bargain prices to clear. Now is your chance, grab it!

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"Courtesy With Service"

Round About the Studios

Phyllis Crane, new Metro-Goldwyn-Mayer player, appearing in "Happy Days."

Laura La Plante will be co-starred with John Boles in the super production of "La Marseillaise," which Carl Laemmle, Jr., is preparing at Universal City. Dr. Paul Fejos will direct. So far Lucien Littlefield and James Marcus are the only members of the cast selected.

The first all-talking epic of the sea, "Hurricane," has gone into its last week of production under the direction of Ralph Ince. The Columbia company headed by Hobart Bosworth, with Johnny Mack Brown, Leila Hyams, Allan Roscoe and Leila McIntyre prominent in the cast, have just returned from a week on location of the Pacific Coast aboard the three-masted barkentine, "Bohemia."

Al Rogell is now directing "Painted Faces," a Tiffany-Stahl all-dialogue production with Joe E. Brown, Helen Foster, Barton Hepburn, Howard Truesdell, Alma Bennett, Mabel Julienne Scott and Purnell Pratt in the cast. This is a story of circus life with a novel twist.

That clever British film actor, Donald Stuart, who has been playing leading roles in Paramount, Fox, Warner Brothers and Universal, in Hollywood, for the past five years, has now been engaged by Captain George Banfield to play the much-coveted role of Leslie Stuart in the British Filmcraft screen version of the famous composer's tragic and romantic life story, to be produced under the title of "The Melody Maker."

Marie Dressler and Polly Moran, the invincible comedy pair, have been paired again in Metro-Goldwyn-Mayer's new story of back stage life, "Road Show," featuring Bessie Love and Charles King.

Universal has decided to use "The Third Party," the comedy drama by Mark Swan, as a vehicle for starring Glenn Tryon. The scenario is being written by Lucille De Nevers.

Another of Columbia's new talking stages was put into use for the first time this week when Director George Archainbaud assembled a cast of 300 principals, extras and technicians to make a sequence for "Broadway Scandals" — first great musical production. The set represented the interior of one of Broadway's popular theatres. The players were used as ushers, audience and cast in a Broadway revue.

Maurice Chevalier, French music hall idol, whose first talking and singing picture, "Innocents of Paris" introduced him to American audiences, sailed on the Ile de France for a two months vacation in his native land.

Chevalier will return to New York in October to resume work under his contract with Paramount. He will make his next picture at the Long Island studio under the supervision of Monta Bell.

With the selection of Marion Harris, internationally famous "blues" singer and comedy star, for a featured part in the production, Ramon Novarro's first talking picture, titled "Devil May Care," has gone into production equipped with one of the outstanding casts of the year, under Sidney Franklin's direction.

Seven new numbers will be sung by Rudy Vallee when he goes into production with his Connecticut Yankees at the RKO Studios in Hollywood, to play the star role in "The Vagabond Lover," Radio Pictures forthcoming jazz-band romance. This will be Vallee's first feature length picture.

On the arrival of the Graf Zeppelin in Los Angeles, a staff of motion picture cameramen and a sound truck were on the field in order to take scenes of the landing and leaving of the giant air liner to be embodied in the Tiffany-Stahl all-dialogue production, "The Lost Zeppelin" in which Conway Tearle, Virginia Valli and Ricardo Cortez play the featured roles.

Following its dual world premiere at the Embassy and Lafayette Theatres, in New York City, "Hallelujah," King Vidor's all-Negro picture for M-G-M, was lauded as one of the great accomplishments in picture history and one of the most gripping stories ever put on the screen. "Hallelujah" is Vidor's first dialogue production.

Reports received from the Tiffany-Stahl Studios in Hollywood say that the Tiffany-Stahl Gainsborough production "Woman To Woman" which is about to be completed under the direction of Victor Saville, will be one of Betty Compson's greatest triumphs on the screen. Juliette Compton and George Barraud play the other principal roles in the picture, with three year old Georgie Billings playing a child part that will astonish his audiences.

Edmund Lowe has been signed by Pathe, according to information received from the coast. His success in the current Fox hit, "The Cockeyed World," in which he repeats his splendid work in the well-remembered "What Price Glory," has established him as one of the biggest names of the screen.

Lowe's first appearance for Pathe will be in the all-dialogue picture "This Thing Called Love," from the successful stage play by Edwin Burke. Constance Bennett will have the leading feminine role. "This Thing Called Love" is a deft and amusing comedy skillfully developed, in which a strictly modern wife lives and loves according to her own modern standards.

As a result of his expert handling of "Rio Rita," Florenz Ziegfeld musical production, with Bebe Daniels, Luther Reed has been assigned the direction of "Hit The Deck," another of Radio Pictures important musicals, according to an announcement by William Le Baron, Vice-President in charge of RKO Productions. Jack Oakie, only member of the cast yet signed, will play the male lead.

Harry Green, who came to the screen from the legitimate stage and established himself as a comedian and dramatic actor of the first water in "Close Harmony," "The Man I Love," "Why Bring That Up?" and "The Kibitzer," was today given a long-term contract by Paramount. The announcement of the addition of Green to the company's large roster of featured film players was made by B. P. Schulberg, general manager of the West Coast production, and following a previewing of "The Kibitzer," in which the actor played the title role.

Frances Agnew has been assigned to write the screen story of "The Poor Sport." This Rita Weiman story, published in the April Cosmopolitan Magazine, has just been purchased by Universal as a starring vehicle for Laura La Plante.

Joe E. Brown, co-starring with Belle Bennett in "My Lady's Past" for Tiffany.

ANOTHER PATHE BOX OFFICE SCOOP

BIG NEWS

with

Robert Armstrong

and **Carol Lombard**

From the story by George S. Brooks, Screen play by Walter DeLeon, adaptation by Jack Jungmeyer, directed by Gregory LaCava.

The Finest All-Dialogue Picture of Newspaper Life Ever Filmed

PATHE is scooping the All-Talkies with this season's product. FIVE big box office pictures out of the *first five* on this year's program is the record! "PARIS BOUND," "THE AWFUL TRUTH." "THE SOPHOMORE," "LUCKY IN LOVE"---every one a big time production---and *now* "BIG NEWS"---Robert Armstrong's greatest role---the most realistic, human, convincing characterization of its kind ever portrayed on the talking screen.

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52 Music-Sound-Talk Laughers!

LE MAIRE	- -	8 comedies
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VARIETY	- -	8 comedies
CHECKER	- -	6 comedies
FOLLY	- -	6 comedies
MELODY	- -	6 comedies
BUCK & BUBBLES	-	6 comedies
GOLDEN ROOSTER	-	6 comedies

COMEDIES are the spice of the program. This season, more than ever, theatre-goers will expect to see laugh makers of a high class. Pathe is prepared with an assortment of two-reelers that will set a new high mark in the comedy field. Look over the list shown here. Note the variety and the well known stars.

PATHE for years has set the standard for high class comedies. Pathe has held the lead altogether on the merit of the productions furnished. For this season Pathe definitely promises to exceed even the former splendid record by supplying two-reelers that will make a Pathe contract a real asset to any theatre.

Every form of motion picture entertainment has a spirit, a main purpose---in comedy it's laughs. If it makes your audience laugh it's good comedy . . . Every Pathe music-sound-dialogue comedy is good for just that reason. Pathe comedy producers---experts like George Le Maire, Harry Delmar, J. Gordon Bostock, Charles Maddock and the rest---build the laughs by the foot. They're laughs tried and tested on the vaudeville and revue stage by the proved enjoyment of millions of people!

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